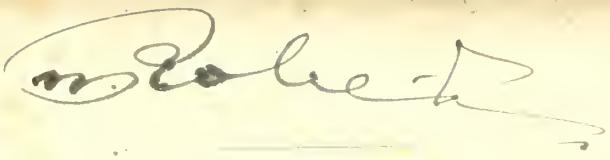

12.

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MANLEY HALL.

THE ENTRANCE HALL.

MANLEY HALL.

1862.

CATALOGUE

OF THE

PAINTINGS AND

DRAWINGS.

PAINTINGS.

PAINTINGS.

No. 1.

THOMAS FAED, A.R.A. 1859.

"Daddie's Coming."

33 inches by 24 inches.

Engraved by *W. H. Simmons.*

No. 2.

PHILLIP, R.A. 1860.

Born 1817, elected 1859.

A Spaniſh-born Flower Girl.

25 inches by 19 inches.

No. 3.

E. MILLAIS, A.R.A. 1859.

Born 1829.

The Love of James the Firſt of Scotland.

42 inches by 22 inches.

Exhibited in the Royal Academy, 1859.

No. 4.

CHARLES BAXTER.

Devotion. 24 inches by 19 inches.

No. 5.

ARY SCHEFFER.

Born 1795, died 1858.

Officier de la Légion d'Honneur; Chevr. de l'ordre du Chêne de Hollande; Chevr. de l'ordre de Leopold de Belgique; Chevr. de l'ordre du Faucon Blanc de Weimer.

Ruth and Naomi.

21 inches by 15 inches.

Engraved by *Levaſſeur*.

"And Ruth ſaid, Intreat me not to leave thee, *or* to return from following after thee: for whither thou goeſt, I will go; and where thou lodgeſt I will lodge: thy people *ſhall be* my people, and thy God my God:

"Where thou dieſt, will I die, and there will I be buried: the LORD do ſo to me, and more alſo, *if ought* but death part thee and me."

Ruth, chap. i., v. 16, 17.

No. 6.

CHARLES LOUIS MÜLLER. 1848.

Chevr. de la Légion d'Honneur, Medlle. 1re. claſſe.

Swiſs Mendicants in a Storm.

43 inches by 31 inches.

No. 7.

W. COOKE, A.R.A. 1861.

Axemouth Harbour, Devonſhire.

26 inches by 42 inches.

No. 8.

PATRICK NAYSMITH. 1831.

Born in Edinburgh 1786.

An Engliſh Landſcape.

14 inches by 20 inches.

No. 9.

WYLD. 1859.

Born 1806. Chevr. de la Légion d'Honneur. Member of the Royal Dutch Academy at Amſterdam.

Venice. Entrance to the Grand Canal.

57 inches by 37 inches.

" In Veniee Taſſo's echoes are no more,
And ſilent rows the ſongleſs gondolier;
Her palaees are erumbling to the ſhore,
And muſie meets not always now the ear.
Thoſe days are gone—but *Beauty* ſtill is here;
States fall, arts fade—but *nature* doth not die,
Nor yet forget how Veniee once was dear,
The pleaſant place of all feſtivity!
The revel of the earth, the Maſque of Italy!"

Childe Harold.

No. 10.

DANIEL MACLISE, R.A. 1859.
Born 1811, elected 1840.

The Departure of Pierre de Terrail Bayard for the Wars, 1524.

48 inches by 34 inches.

"The good Knight without fear and without reproach."

No. 11.

CLARKSON STANFIELD, R.A. 1852.
Born 1796, elected 1835.

Florence. 18 inches by 24 inches.

No. 12.

ARY SCHEFFER.
Born 1795, died 1858.

Hebe. 66 inches by 31 inches.

Engraved by *François*.

No. 13.

HENRY O'NEIL, A.R.A. 1861.
Born 1817.

"Have a throw, Sir?" Epsom Downs, 1861.

19 inches by 16 inches.

No. 14.

E. MILLAIS, A.R.A. 1857.
Born 1829.

The Eſcape of a Heretic, 1559.

42 inches by 31 inches.

"At Valladolid, this Friday before Good Friday, A. D. 1584, before the Licentiate Criſtival Rodriguez, of the Holy Inquiſition, appears Fray Juan Romero, monk of the Order of St. Dominic, in the Convent of the ſaid Order, in the ſaid city, familiar of the ſaid Holy Inquiſition, and having ſworn to ſpeak the truth, ſaith:

"That having been aſſigned, together with Fray Diego Nuño, familiar of the ſaid Holy Inquiſition, as confeſſor to Maria Juana di Acuña y Villajos, late in cloſe priſon of the ſaid Holy Inquiſition, convict as an obſtinate heretic, and left to be delivered to the ſecular arm at the Act of Faith appointed to be held in the ſaid city, before His Moſt Catholic Majeſty our Lord the King, this day, he was yeſterday at noon in the priſon of the ſaid priſoner, together with a perſon unknown, whom he ſuppoſed to be the ſaid Fray Diego, but ſaw not his face by reaſon of his wearing his hood drawn forward, when he was of a ſudden ſet upon, gagged, and bound by the ſaid perſon unknown, and his habit ſtripped off and put on the ſaid priſoner, who ſo paſſed out from the ſaid priſon with the ſaid perſon unknown, and hath not ſince been diſcovered by the deponent or the other familiars of the ſaid Holy Inquiſition in the ſaid city."

"*Documentos relativos á los Procesos por la Inquiſicion de Valladolid.*"

Exhibited at the Royal Academy, 1857.

No. 15.

MADLLE. ROSA BONHEUR.

Pupil of Raymond Bonheur; received the firſt claſs medal (*payſage et animaux*), 1848, and the firſt claſs medal at the Univerſal Exhibition, 1855.

The Charcoal Burners.

18 inches by 26 inches.

No. 16.

LOUIS GALLAIT. 1858.

(Modern Belgian School.)

The Priſon Window.

34 inches by 25 inches.

Exhibited in London, 1859.

No. 17.

SIR EDWIN LANDSEER, R.A.

Born 1803, elected 1830.

Taking a Buck. 68 inches by 85 inches.

No. 18.

J. B. PYNE. 1859.

The Upper End of the Lago di Maggiore, with the Town of Palanza.

57 inches by 38 inches.

No. 19.

P. FRITH, R.A., and
R. ANSDELL, A.R.A. 1847.

The Halt. 50 inches by 40 inches.

Engraved by *H. T. Ryall.*

No. 20.

ADLLE. ROSA BONHEUR. 1857.

Denizens of the Highlands.

37 inches by 39 inches.

Engraved by *Thomas Landseer.*

No. 21.

J. GRANT.

The Firſt Step in Life.

30 inches by 23 inches.

Engraved by *Tomkins.*

Exhibited in the Royal Academy, 1861.

No. 22.

GOODALL, A.R.A. 1847.
Born 1822.

A Gipſy Encampment.

19 inches by 24 inches.

No. 23.

SIR DAVID WILKIE, R.A. 1813.
Born 1785, elected 1811, died 1841.

The Letter of Introduction.

24 inches by 20 inches.

Engraved by *J. Burnet.*

"This picture originated in the reception which the artiſt himſelf experienced, it is ſaid, from one of the ſmall wits about town, Caleb Whiteford by name, diſcoverer of 'the Croſs Readings' in newſpapers, and who ſet up for a judge in Art as well as Literature. Some one, determined to do a good turn to David, when he firſt came to town, gave him a note to Caleb, who, ſtruck with his very youthful look, inquired how old he was, 'Really now,' ſaid the artiſt, with that dubious look which is the chief charm of the picture. This was in Wilkie's mind when he formed the reſolution to paint the ſubject, and Caleb, with his well-arranged bookcaſe, little folding deſk, bundles of papers, regularly labelled, ſword ſuſpended from the nail to mark his gentle deſcent, for he was a Whiteford of that ilk, and a China jar to mark the man of *virtu* on the floor, ſat, as one may ſay, for his portrait. We have only to add a lad with a country air, who has preſented the letter, and the old man to whom it is addreſſed turning half round in his chair whilſt breaking the ſeal, and eyeing the other with a look of doubt and ſuſpicion, in which a dog is ſeen to join with all the intelligence of its maſter."

Allan Cunningham's "Life of Wilkie."

Exhibited at the Art Treaſures Exhibition, 1857.

No. 24.

C. T. DOBSON, A.R.A. 1858.
Born 1817.

A Dreſden Flower Girl.

23 inches by 16 inches.

No. 25.

ARCUS STONE. 1860.

Courtſhip. 11 inches by 10 inches.

No. 26.

J. GRANT.

Amy Robſart and Janet Foſter.

7 inches by 5 inches.

No. 27.

BAXTER.

Heartſeaſe. 35 inches by 27 inches.

No. 28.

FAED, A.R.A.

New Wars to an Old Soldier.

32 inches by 25 inches.

Exhibited in the Royal Academy, 1862.

No. 29.

ALFRED ELMORE, R.A. 1858.
Born 1816, elected 1857.

The Emperor Charles the Fifth at the Convent of Yuſte.

"The Spaniſh order of *St. Jerome* early placed its Standard in the *Vera* of Plaſencia, chooſing for its camp one of the ſweeteſt ſpots of the ſweet valley. Yuſte ſtands on its northern ſide, and near its eaſtern end, about two leagues weſt of Xarandilla, and ſeven leagues eaſt of Plaſencia. The ſite is a piece of ſomewhat level ground, on the lower ſlope of the mountain, which is clothed as far as the eye can reach with woods of venerable oak and cheſtnut. About an Engliſh mile to the ſouth the village of Quacos neſtles unſeen amongſt its orchards and mulberry gardens. The monaſtery owes its name, not to a ſaint, but to a ſtreamlet, which deſcends from the Sierra behind its walls, and its origin to the piety of one Sancho Martin, of Quacos, who granted in 1402 a tract of foreſt land to two hermits from Plaſencia. Here theſe holy men built their cells and planted an orchard; and obtained, in 1848, a bull authoriſing them to found a religious houſe of the order of St. Jerome. Thither, in 1557, wearied with the cares of kingcraft, and with a body enfeebled by diſeaſe, the Emperor Charles the Fifth, the friend of Titian, retired, taking to his retreat his dearly loved pictures. When his malady approached its termination, and within a few days of the day of his death, the ſunſhine tempted him into his open gallery. As he ſat there he ſent for the portrait of the Empreſs, and hung for ſome time

loſt in thought over the gentle face, which, with its blue eyes, auburn hair, and penſive beauty, somewhat reſembled that other Iſabella, the great Queen of Caſtile. He next called for a picture of *Our Lord* praying in the garden, and then for a ſketch of the Laſt Judgment, by Titian. Having looked his laſt on the image of the wife of his youth, it ſeemed as if he were now bidding farewell, in the contemplation of theſe other favourite pictures, to the noble art which he had loved with a love which cares, and years, and ſickneſs could not quench, and that will ever be remembered with his better fame. Thus occupied, he remained so abſtracted and motionleſs that it was thought right to awaken him from his reverie. On being ſpoken to, he turned round and complained that he was ill. From this pleaſant ſpot, filled with the fragrance of the garden and the murmur of the fountain, and bright with the glimpſes of the golden *Vera*, they carried him to the gloomy chamber of his sleepleſs nights, and laid him on the bed from which he was to riſe no more."

No. 30.

ANSDELL, A.R.A. 1859.
Born 1815.

Spaniſh Muleteers Croſſing the Sierra.

Painted at Seville. 57 inches by 41 inches.

Exhibited at the Royal Academy.

No. 31.

WEBSTER, R.A. 1831.
Born 1800, elected 1846.

The Reſults of Intemperance.

30 inches by 42 inches.

No. 32.

DANBY, A.R.A. 1852.

Lake Leman, Switzerland.

24 inches by 35 inches.

No. 33.

F. POOLE, R.A. 1846.
Born 1810, elected 1860.

Croſſing the Stile. 36 inches by 28 inches.

No. 34.

CRESWICK, R.A. 1850.
Born 1811, elected 1851.

The Firſt Glimpſe of the Sea.

39 inches by 59 inches.

Exhibited at the Royal Academy, 1852.

No. 35.

OHN LINNELL, Sen. 1849.
Born 1792.

The Hill Side Farm, Iſle of Wight.

40 inches by 50 inches.

No. 36.

IR DAVID WILKIE, R.A. 1836.
Born 1785, elected 1811, died 1841.

Napoleon commanding Pope Pius the Seventh to ſign the Concordat. 98 inches by 78 inches.

[The picture is exquiſitely engraved in line by *John Henry Robinson*, and was exhibited in the *Royal Academy*, 1836, and again in 1857, at the *Art Treaſures Exhibition*.]

No. 37.

SIDNEY COOPER, A.R.A. 1854.
Born 1803.

An Engliſh Homeſtead — Winter.

38 inches by 58 inches.

No. 38.

LARKSON STANFIELD, R.A. 1852.
Born 1796, elected 1835.

On the Zuyder Zee.

31 inches by 51 inches.

No. 39.

T. C. DOBSON, A.R.A. 1857.

Hagar and Abraham.

41 inches by 34 inches.

No. 40.

ILLIAM COLLINS, R.A. 1824.
Born 1787, elected 1820, died 1847.

The Cherry Seller. 28 inches by 36 inches.

No. 41.

R. LESLIE, R.A.
Born 1794, elected 1826, died 1859.

The Miniature. 20 inches by 16 inches (oval).

No. 42.

DUBUFE. 1855.

Medlle 1re claſſe, 1841. Pupil of Paul Delaroche.

Prayers for the abſent Soldier.

65 inches by 48 inches.

No. 43.

JOHN LINNELL, Sen. 1860.

Born 1792.

An Engliſh Landſcape.

28 inches by 36 inches.

No. 44.

C. HOOK, R.A. 1861.

Elected 1849.

Deep Sea Fiſhing. 18 inches by 13 inches.

No. 45.

SIR EDWIN LANDSEER, R.A.

Born 1803, elected 1830.

The Otter Hunt. 78 inches by 60 inches.

Painted for the Right Hon. the Earl of Aberdeen, K.G.

Engraved by *C. G. Lewis.*

No. 46.

R. HERBERT, R.A. 1843.
Born 1810, elected 1846.

Chriſt and the Woman of Samaria.

Engraved by *S. Bellin.* 38 inches by 56 inches.

"Whoſoever drinketh of this water ſhall thirſt again, but whoſoever drinketh of the water that I ſhall give him, ſhall never thirſt." *St. John*, chap. iv. verse 14.

Exhibited in the Royal Academy, 1843.

No. 47.

M. W. TURNER, R.A.
Born 1775, elected 1802, died 1851.

View on the River Maes, Holland; the Briel Church in the diſtance.

22 inches by 36 inches.

No. 48.

OHN LINNELL, SEN. 1860.
Born 1792.

Haymaking. 19 inches by 24 inches.

No. 49.

GRÖUNLAND. 1852.

Fruit and Flowers. 36 inches by 28 inches.

THE ASSERTION OF LIBERTY OF CONSCIENCE IN THE WESTMINSTER ASSEMBLY OF DIVINES, 1644.

PAINTED BY J. R. HERBERT, Esq. R.A.

1. Dr. Twisse, of Newbury.
2. Cornelius Burgess, of Watford, Assessor. {Assessor.
3 John White, of Dorchester, A.M.
4. Henry Roborough, Scribe, but had no vote.
5 Adoniram Byfield, A.M ditto.
6. George Gillespie, Minister from Scotland.
7. Robert Bayly. ditto
8. Samuel Rutherford. ditto.
9 Alexander Henderson. ditto.
10. Earl Lothian, Lay Assessor.
11. Lord Maitland, afterwards Duke of Laudsrdale, Lay Assessor.
12. Colonel Massey.
13. Francis Rouse, Esq.
14 Sir Benjamin Rudyard. Knt.
15. Earl of Sussex.
16. Earl of Manchester.
17. Sir William Waller
18 Richard Baxter.
19 William Prynne, Esq.
20. Thomas Case, of Milk Street.
21. Edmund Staunton, D.D. of Kingston.
22 Thomas Valentine, B.D. Chalfort, St Giles
23 Richard Love, D.D. of Ekinton.
24 William Gouge, D.D. of Blackfriars
25. Edward Reynolds, of Braunpton. D.D afterwards Bishop of Norwich. {singshaw.
26 Simeon Ash, St. Bride's, or Ba.
27. Joshua Hoyle, D.D. of Dublin
28. William Spearstowe, D.D. of Hampden. {burton.
29 Thomas Micklethwait, Cheri
30 John Hacket, St. Andrew's, Holborn, afterwards Bishop of Lichfield.
31. Stephen Marshal B.D of Finchinfield.
32. Daniel Featley. D.D of Lambeth.
33. Thomas Wilson of Otham.
34. John Wallis, afterwards D.D. and Scribe.
35 Edward Ellis, B.D of Gilfield.
36 Christopher Love, A.M.

37 Richard Vines, A.M. of Calcot, M. Pemb. H. Cambridge.
38. George Morley, D.D. afterwards Bishop of Winchester
39. Henry Wilkinson, Jun. b.d. of St. Dunstan's.
40. Sir Matthew Hale, afterwards Judge Hale.
41. Obadiah Sedgewick, B.D. of Coggeshall.
42. William Price, St. Paul's, Covent Garden.
43. Thomas Hodges, B.D. of Kensington.
44. John Glynne, Esq. Recorder of London.
45 Anthony Tuckney, B.D. of Boston.
46. Earl of Warwick.
47. Lord Say and Seal.
48. Lord Southampton.
49 William, Earl of Pembroke and Montgomery.
50. Algernon, Earl of Northumberland
51. John Milton.
52. John Owen, D.D.
53 General Poyntz.
54. Matthew Newcome, of Dedham.
55. Thomas Gataker, B.D Rotherhithe
56. Josias Shute, B.D. Lombard Street.
57. Edmund Calamy B.D of Aldermanbury.
58 Sydrach Sympson, London.
59. Thomas Goodwin, D.D. London.
60. J. Caryl, A.M. of Lincoln's-Inn
61. William Bridge, of Yarmouth.
62. J. Burroughs, A.M. of Stepney.
63. John Lightfoot, D.D. of Ashby, M. Cath. Hall.
64. William Greenhill, of Stepney.
65. Oliver St. John, Esq. Lay Assessor
66. Bulstrode Whitlocke, Esq. Lay Assessor.
67. Sir H. Vane, Lay Assessor,
68 Philip Nye, of Kimbolton
69. John Selden, Esq. Lay Assessor,
70. Oliver Cromwell.
71. Lord Warriston, Lay Assessor, from Scotland.

The Jerusalem Chamber, in which the Meeting took place, is still preserved, with the original Tapestry, Pictures, &c.; the whole of it being faithfully given in the Painting. The Portrait over the Chimney-piece represents *Richard* II.

Day & Son, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

No. 50.

R. HERBERT, R.A. 1845.
Born 1810, elected 1846.

The Independents aſſerting Liberty of Conſcience in the Weſtminſter Aſſembly of Divines, 1644.

58 inches by 90 inches.

Engraved by *Samuel Bellin*.

"Amidſt long-continued and diſaſtrous troubles, eccleſiaſtical order had been utterly overthrown. Either from religious ſcruples, or from diſguſt at the ſupport which the biſhops were believed to have given to the violent meaſures of the Court, general diſſatisfaction with the Eſtabliſhed Church, and deſire for change, were prevailing through the country. The great body of the ſerious clergy had adopted, or were prepared to adopt, the Scottiſh Preſbyterian ſyſtem; and thoſe who ſtill conformed to the epiſcopalian ſervice were diſpoſed to recommend important modifications of it. Many, too, of the Congregational or Independent miniſters, who had fled to Holland, hearing of a probability of better times at home, returned to their native land, and were beginning to exert conſiderable influence among the moſt liberal and determined reformers in Church and State. All things thus concurred to point out the neceſſity of a full and deliberate reconſideration of the entire *Church queſtion*. It appeared, therefore, that the beſt thing to be done was to bring the leading men, lay as well as clerical, of the different parties together; in the hope that, by calm and free diſcuſſion, the exiſting ſyſtem might be ſatisfactorily modified, or ſome other plan ſtruck out that would more nearly accord, in doctrine and diſcipline, with the ſpirit and rule of Scripture, and meet with the concurrence of all real and intelligent Chriſtians. With this view, the year after King Charles the Firſt's removal from Hampton Court, an ordinance paſſed both Houſes of Parliament for calling the *Aſſembly of Divines*. It is entitled 'An ordinance of the Lords and Commons in Parliament, for the calling an aſſembly of learned and godly divines and others, to be conſulted with by the Parliament for ſettling the government and liturgy of the Church of England, and for vindicating and clearing the ſaid Church from falſe aſperſions and interpretations, as ſhall be moſt agreeable to the Word of God.' The aſſembly, therefore, had only power to deliberate and give advice to Parliament, on eccleſiaſtical affairs,—it poſſeſſed no authority or juriſdiction whatever. It

was conſtituted thus: two divines were nominated, by Parliament, for each county, from a liſt brought in by the members of the counties and boroughs reſpectively,—making about one hundred and twenty divines, thirty lay aſſeſſors,—noblemen and commoners; together with four miniſters, and three lay aſſeſſors, as commiſſioners from Scotland. Their ſeſſions began July 1, 1643; and they continued to meet, with a few intervals, till February, 1649,—having held eleven hundred and ſixty-three ſeſſions during that period. They aſſembled, at firſt, in the magnificent ſhrine called Henry the Seventh's Chapel, forming part of Weſtminſter Abbey; but afterwards they met in the Jeruſalem Chamber—another building attached to the ſame abbey. It is here that they are repreſented in the painting, which gives us, no doubt, a correct view of the place as it then appeared; for it is known to have undergone hardly any alteration to the preſent day.

"It may be intereſting to ſurvey this venerable aſſembly, as it is deſcribed by one of its members,—Principal Baillie. To Baillie's deſcription, Mr. Herbert has obſerved, in his ſplendid picture, a faithful correſpondence.

"'The like of that aſſembly,' writes the northern commiſſioner, to a friend in Scotland, 'I never did ſee; and, as we hear ſay, the like was never in England, nor anywhere is ſhortly like to be. They did ſit in Henry the Seventh's Chapel, in the place of the convocation; but ſince the weather grew cold, they did go to the Jeruſalem Chamber—a fair room in the Abbey of Weſtminſter. On both ſides are ſtages of ſeats. At the uppermoſt end, there is a chair ſet on a frame for the prolocutor Dr. Twiſſe. Before it, on the ground, ſtand two chairs for the two Mr. Aſſeſſors, Dr. Burgeſs and Mr. White. Before theſe two chairs, through the length of the room, ſtands a table, at which ſit the two ſcribes, Mr. Byfield and Mr. Roborough. The houſe is all well hung, and has a good fire, which is ſome dainties (rare thing) at London. Foreanent (oppoſite to) the table, upon the prolocutor's right hand, there are three or four ranks of forms: on the loweſt we five do ſit. Upon the other, at our backs, the members of Parliament deputed to the aſſembly. On the forms foreanent us, on the prolocutor's left hand, going from the upper end of the houſe to the chimney, and at the other end of the houſe, and backſide of the table, till it come about (round) to our ſeats, are four or five ſtages of forms, whereupon their divines ſit as they pleaſe; albeit commonly they keep the ſame place. From the chimney to the door there are no ſeats, but a void for paſſage: the lords of Parliament uſed to ſit on chairs in that void about the fire.

"'We meet every day of the week, except Saturday. We ſit, commonly, from nine to two or three afternoon. The prolocutor, at the beginning and end, has a ſhort prayer. The man, as the world knows, is very learned in the queſtions he has ſtudied, and very good, and beloved of all, and highly eſteemed; but merely bookiſh, and not much, as it ſeems, acquainted with

conceived prayer; among the unfitteſt of all the company for any action; ſo, after prayer, he ſits mute. It was the canny (prudent) conveyance of theſe who guide moſt matters for their own intereſt, to plant ſuch a man, of purpoſe, in the chair. The one aſſeſſor, our good friend, Dr. Burgeſs—a very active and ſharp man—ſupplies, ſo far as is decent, the prolocutor's place; the other, our good friend Mr. White, has kept in of the gout ſince our coming. Ordinarily there will be preſent about three ſcore of their divines. Theſe are divided into three committees, one whereof every man is a member. No man is excluded who pleaſes to come to any of the three. Every committee, as the Parliament gives order, in writ, to take any purpoſe to conſideration, takes a portion, and in their afternoon meeting prepares matters for the aſſembly; ſets down their minds in diſtinct propoſitions; backs their propoſitions with texts of ſcripture. After the prayer, Mr. Byfield, the ſcribe, reads the propoſitions and ſcriptures, whereupon the aſſembly debates in a moſt grave and orderly way. No man is called up to ſpeak but who ſtands up of his own accord. He ſpeaks ſo long as he will, without interruption. If two or three ſtand up at once, then the divines confuſedly call on his name whom they deſire to hear firſt. On whom the loudeſt and manieſt voices call, he ſpeaks. No man ſpeaks to any but to the prolocutor. They harangue long and very learnedly. They ſtudy the queſtion well beforehand, and prepare their ſpeeches; but withal the men are exceedingly prompt and well-ſpoken. I do marvel at the very accurate and extemporal replies that many of them uſually make.'

* * * * * *

'I thought meet, once for all, to give you a taſte of the outward form of their aſſembly. They follow the way of their Parliament. Much of their way is good and worthy of our imitation; only their longſomeness is woeful, at this time, when their Church and kingdom lie under a moſt lamentable anarchy and confuſion.'

"The aſſembly was compoſed of different parties, the deſign being to ſelect ſome of the moſt moderate as well as the leading men of various views on Church government, in order, if poſſible, to bring matters to ſomething like a happy accommodation. The great majority were Preſbyterians, anxious to bring the whole kingdom of England into hearty union with Scotland in the ſupport of their rigid and almoſt adored 'Covenant.' A few were Epiſcopalians, ſome of them men of eminent character, but of little influence in the aſſembly. A few more were Eraſtians, ſo called from holding the opinions of Eraſtus, a German divine, who held that the Scriptures furniſh no invariable rule or model of Church government, and that it was lawful for the magiſtrate to eſtabliſh what form he pleaſed, ſo long as it was not inconſiſtent with the ſpirit and principles of Chriſtianity,—a free-thinking doctrine reſpecting Church government which has, of courſe, readily found favour with politicians and the advocates of Church eſtabliſhments. About ten or twelve members, beſides, were Independents, or, as the leading men among them were called at that time, the 'diſſenting brethren.'

"For the moſt part, the aſſembly conſiſted of men of diſtinguiſhed learning, ability, and piety; but as they differed in their opinions on many points, much time was conſumed in debate. But this 'woeful longſomeness' was not altogether without its advantage; for as their diſcuſſions gave riſe to a multitude of publications on the queſtions in debate, they greatly tended to ſpread a ſpirit of inquiry on eccleſiaſtical and ſacred ſubjects among the people. And as points intereſting to the various religious parties in the country came under diſcuſſion, and debate grew warm in the aſſembly, many an eager young divine of riſing influence, and many a layman of diſtinction and intelligence would ſometimes ſtep in and liſten to the arguments of the theological combatants. It was a mighty favour, however, to get in; for Baillie tells us, 'no mortal might enter to ſee or hear, let be to ſit, without an order from both Houſes of Parliament.' The important diſcuſſions on toleration eſpecially attracted public attention; and the artiſt, ſeizing the point of the height of that great argument, has appropriately introduced among the auditors ſome eminent divines and laymen, of different parties, who were known to have been occaſionally preſent. Indeed, Baillie mentions, that on the day when Philip Nye, in the name of the Independents, made his ever-memorable avowal of the principle of *univerſal toleration*, 'the aſſembly was full of prime nobles and chief members of both Houſes of Parliament.' Here learned civilians, grave counſellors and judges, popular parliamentary leaders, gallant military commanders, and noblemen of high birth, ſat and liſtened, for hours, to the arguments of Stephen Marſhall and Philip Nye, of Dr. Goodwin and Richard Vines, as they profoundly reaſoned, with the Scriptures in their hands, about the *jus divinum* of Preſbytery or of Independency; about the primitive conſtitution of the Church, miniſterial orders, and the power of the keys; about the rights of conſcience and the limits of the magiſtrate's authority in regard to religion; while their oppoſing arguments were confirmed, or checked, or poiſed by the dialectic acuteneſs and oriental learning of Selden or of Lightfoot, and the free, bold ſpirit of Sir Harry Vane. Such queſtions attracted the attention of educated laymen of thoſe days, as vitally connected with the civil and political intereſts of the country; but they intereſted many of them too, on yet more important and ſerious accounts,—for a decided ſpirit of religion had been diffuſed among the higher claſſes of ſociety, and had taken firm hold of the hearts of not a few leading men in the nation. Independency, in oppoſition to the intolerance of the Preſbyterian party, eſpecially commended itſelf to the politicians who were then acquiring the aſcendency in Parliament. Baillie, the Preſbyterian, referring to the Independents, ſays, 'Setting aſide number, they are in other reſpects of ſo eminent a condition, that not any, nor all the reſt of the ſects are comparable to them; for they have been ſo wiſe as to engage to their party ſome of chief note in both Houſes of Parliament, in the aſſembly of divines, in the army, in the city, and country committees, all whom they daily manage with ſuch dexterity and diligence, for the benefit of their cauſe, that the eyes of the world begin to fall upon them more than upon all their fellows.' But there are better cauſes to be aſſigned for their

influence than their adroitneſs as tacticians. Moſheim, the hiſtorian, no favourer of Independency, ſays, 'The rapid progreſs of the Independents was no doubt owing to a variety of cauſes, among which juſtice obliges us to reckon the learning of their teachers, and the regularity and ſanctity of their manners.' Baxter, again, no ſpecial friend to Independents, acknowledges, 'I ſaw that moſt of them were zealous, and very many learned, diſcreet, and godly men, and fit to be very ſerviceable in the Church; alſo, I ſaw a commendable care of ſerious holineſs and diſcipline in moſt of the Independent Churches.'

"'The weight of number and influence was in favour of the Preſbyterians. They poſſeſſed an overwhelming majority in the aſſembly, the ſenate, the city, and the army; the Solemn League and Covenant had enliſted the whole Scottiſh nation in their cauſe; and the zeal of the commiſſioners from the Kirk, who had alſo ſeats in the aſſembly, gave a new ſtimulus to the efforts of their Engliſh brethren. The Independents, on the contrary, were few, and could only compenſate the paucity of their number by the energy and talents of their leaders. They never exceeded a dozen in the aſſembly; but theſe were veteran diſputants,—eager, fearleſs, and perſevering,—whoſe attachment to their favourite doctrines had been riveted by perſecution and exile, and who had not eſcaped from the intolerance of one Church to submit tamely to the control of another.'

"We may now take a glance at ſome of the moſt prominent individuals who compoſed the aſſembly, and its audience, as they are portrayed and grouped by the pencil of Mr. Herbert.

"Of our quiet, worthy friend, the prolocutor, occupying the elevated chair, we need ſay but little,—though he was much more diſtinguiſhed than Baillie ſeems to inſinuate. There were few men in higher eſteem among all parties, as a divine of learning, piety, candour, and uſefulneſs. The fact is, he was rather too mild for the burning-hot League-and-covenant Scotchman. He was driven from Newbury, of which he was vicar, by the Cavaliers, or Royaliſt troops, and died at length in poverty. After the Reſtoration, his bones were dug out of their grave, and thrown, together with thoſe of many more illuſtrious perſons, into a hole in St. Margaret's churchyard.

"Oppoſite to the prolocutor ſtands Philip Nye, the chief ſpeaker of the Independent party,—calm, erect, and dignified. He is in the act of aſſerting, in the name of his brethren, the great principle of religious liberty,—the right of every man to maintain and teach his religious opinions, be they what they may, without the interference of the magiſtrate, ſo long as they contain nothing hoſtile to the civil government; an avowal which has ſtartled from their propriety the Preſbyterian and Epiſcopalian members of the aſſembly. The ſcene is thus alluded to by Baillie, 'The day following

he did fall on that argument again, and very boldly offered to demonſtrate, that one way of drawing a whole kingdom under one national aſſembly, as formidable, yea, pernicious, and thrice over pernicious to civil ſtates and kingdoms. All cried him down, and ſome would have had him expelled the aſſembly, as ſeditious. We were all highly offended with him. The aſſembly voted him to have ſpoken againſt the order. We would not meet with him except to acknowledge his fault. The Independents were reſolute not to meet without him; and he reſolute to recall nothing of the ſubſtance of that he had ſaid. At laſt, we were entreated by our friends to ſhuffle it over the beſt way might be, and to go on in our buſineſs.' Philip Nye was a warm, bold man, as this narrative implies; and as he had been very prominent in public affairs, it was debated in the council, after the Reſtoration, whether his life ſhould be ſpared. Having been ejected from St. Bartholomew's, he gathered, in private, a diſſenting congregation, and died at the age of ſeventy-ſix, 'leaving,' ſays Neale, 'the character of a man of uncommon depth, and of one who was ſeldom, if ever, outreached.'

"Behind Philip Nye are the reſt of the diſſenting brethren. There, in the foreground, is William Bridge, of Yarmouth,—an excellent man, a ſevere ſtudent, and an able theologian. He had fled to Rotterdam, and there became paſtor of a Congregational Church in union with Jeremiah Burroughs; he afterwards returned, and eſtabliſhed an Independent Church at Yarmouth, where he died at the age of ſeventy.

"Jeremiah Burroughs ſits next,—a divine of ſanctity, charity, and moderation, but firmneſs withal. It was he who ſtood forward in the aſſembly and declared, in the name of his brethren, at the cloſe of the diſcuſſions on toleration, 'that if their congregations might not be exempted from the coercive power of the claſſes, according to the Preſbyterian diſcipline,—if they might not have liberty to govern themſelves in their own way, as long as they behaved peaceably towards the civil magiſtrate, they were reſolved to ſuffer, or to go to ſome other place of the world, where they might enjoy their liberty. But while,' added he, 'men think there is no way of peace but by forcing all to be of the ſame mind,—while they think the civil ſword is an ordinance of God to determine all controverſies of divinity, and that it muſt needs be attended with fines and impriſonments to the diſobedient,—while they apprehend there is no medium betwixt a ſtrict uniformity and a general confuſion of all things,—while theſe ſentiments prevail, there muſt be a baſe ſubjection of men's conſciences to ſlavery, a ſuppreſſion of much truth, and great diſturbances in the Chriſtian world.' This enlightened divine, on his return from Holland, became preacher to the two largeſt Independent congregations at that time in London; one of them was the origin of that over which our late lamented friend, Dr. Fletcher, preſided, at Stepney. Mr. Burroughs is ſaid to have died of a broken heart, on account of the diviſions of the times, at the age of forty-ſeven.

Joſeph Caryl was an eminent divine: his ponderous folios on the book of Job atteſt his laborious diligence, extenſive learning, and found ſcriptural theology. Greenhill, too, was an excellent miniſter, the author of a valuable commentary on Ezekiel. But, perhaps, the moſt able and diſtinguiſhed of the diſſenting brethren in the aſſembly, was Dr. Thomas Goodwin, one of the foundeſt theologians of his day. He alſo had retired to Holland, and become the paſtor of a Congregational Church at Arnheim. He was one of the moſt formidable antagoniſts of the Preſbyterians, rather, however, by his writings than in debate. He was made Preſident of Magdalen College, Oxford, in the time of the Protectorate, from which he was ejected at the Reſtoration, and became paſtor of an Independent congregation in London. His theological works, in five folio volumes, are eſteemed of great value. Seated among the Independents, though not ſtrictly of their party, is the celebrated Dr. Lightfoot, the moſt famous oriental ſcholar of the age, and whoſe works are ſtill an authoritative text-book in Jewiſh literature.

"Of the Preſbyterian party, perhaps the wiſeſt and the beſt was Stephen Marſhall, the author of ſeveral uſeful works, eſpecially one 'On Sanctification,' whoſe amiable temper and holy life beautifully exemplified the truly Chriſtian ſpirit of his writings. Mr. Baxter uſed to ſay, that if all the biſhops had been of the ſpirit of archbiſhop Uſher, and all the Independents of the temper of Mr. Burroughs, and all the Preſbyterians like Mr. Marſhall, the diviſions of the Church would have been eaſily compromiſed. He was much confided in by the Parliament, and eſteemed by all parties. At his death, he ſaid to a revered friend, 'I cannot ſay I have ſo lived that I ſhould not be afraid to die: but this I can ſay, I have ſo learned Chriſt that I am not afraid to die.' Not far from him is the unfortunate Chriſtopher Love, who ſoon after involved himſelf in trouble by his imprudent zeal for the royal cauſe; for, at the inſtance of the Parliament, he was brought to trial, and beheaded on Tower Hill, for holding correſpondence with the king and the Scots, with a view to the overthrow of the parliamentary government, and the reſtoration of the king. He ſuffered with the fortitude of a genuine martyr;—his deeply pathetic and admirable letters to his wife, written when under ſentence of death, and his lofty-ſpirited and impreſſive addreſs on the ſcaffold, as well as the many excellent works he publiſhed, prove him to have been a man of ſterling and fervid piety, worthy of a nobler cauſe, and far better treatment. Edward Calamy deſerves our ſpecial notice, as ſubſequently becoming, in a religious point of view, one of the moſt conſpicuous men of his times. But the moſt active and influential of all the Preſbyterians in the aſſembly was Richard Vines. By his great talents, and indomitable energy, he was fit to be their champion. The Parliament employed him in all their treaties with the king, who always received him with the greateſt reſpect. He is ſaid to have been an admirable ſcholar, pious in converſation, 'a ſon of thunder' in preaching, and indefatigable in labour, the inceſſant ſeverity of which brought him to his grave at the age of fifty-ſix.

"Beſides theſe divines, who took the chief part in the diſcuſſions, there were many others worthy of remembrance,—riſing men, who afterwards made a more diſtinguiſhed figure; or moderate and modeſt men who fell behind the more prominent leaders, and rather, perhaps, gave their opinion in committee, than debated in open aſſembly the queſtions before them; men, too, who would have held a middle courſe between that of the rigid Preſbyterians and the decided Congregationaliſts—deſiring a modified epiſcopacy—and who, therefore, had the uſual lot of middlemen in times of earneſt controverſy—that of being liſtened to by neither party. The excellent and eloquent Edward Reynolds, afterwards biſhop of Norwich and Vice-chancellor of Oxford; the devout and charitable Simeon Aſhe, Cornelius Burgeſs, Obadiah Sedgwick, Hacket, Morley, Gouge, and ſeveral others whom we muſt now paſs by, were to be found among ſome or other of theſe claſſes.

"Aſſociated with the divines, there were many noblemen and commoners worthy of note. There was the Earl of Eſſex, commander-in-chief of the Parliament's army. There was the Earl of Warwick,—a man of unexceptional Chriſtian character, and great ſweetneſs of temper; a valuable and ſteady friend to the perſecuted puritans, and known before and long after his death, as the 'good Earl of Warwick.' There was Mr. Prynne, who had ſuffered the loſs of his ears for writing againſt the ſtage; and Pym, the bold patriot. There was Bulſtrode Whitelocke, the judicious counſellor of Cromwell, and the truſt-worthy hiſtorian of the Commonwealth. There was Sir Harry Vane, of whom, notwithſtanding his myſticism, imprudence, and misfortunes, Milton, who knew him, could write,—

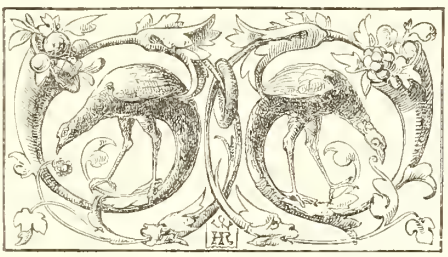
> ——————————————'To know
> Both ſpiritual pow'r and civil, what each means,
> What ſevers each—thou haſt learn'd, which few have done:
> The bounds of either ſword to thee we owe:
> Therefore, on thy firm hand religion leans
> In peace, and reckons thee her eldeſt ſon.'

"In addition to theſe, beſides the great names of Selden and Sir Matthew Hale, may be mentioned Francis Rouſe, Mr. Recorder Glynne, Serjeant Maynard, and others,—men of high parliamentary influence, who likewiſe had ſeats in the aſſembly. Theſe lay aſſeſſors were aſſociated with the divines as a ſort of medium of correſpondence between them and the Parliament, as well as to keep an eye on the proceedings of the aſſembly, and to aſſiſt in the diſcuſſions, as their peculiar views and knowledge of public affairs might lead, or require them to do. Their aſſiſtance was often of conſiderable value.

"Among the auditors, as here repreſented to us, are names never to be forgotten. There was the ſaintly Baxter, the author of one hundred and twenty volumes on almoſt every conceivable topic of polemical, metaphyſical,

and ethical theology, and nearly all of them full of light and heat. And there was Owen, the opponent of Baxter, 'a maſter in Iſrael,' if not equally ſubtle, yet more profound than his great contemporary,—the apoſtle of Independency, and the 'prince of divines.' And there was the immortal Milton—the author of the 'Paradiſe Loſt.' And there was that extraordinary man, ſo much calumniated and ſo little underſtood, who, with all the aſperſions that have ſo long reſted on his character, muſt ever be regarded as the moſt illuſtrious repreſentative of that age of great men—the hero of the battle-field of England's liberties, and, afterwards, the politic and powerful Lord Protector of the Commonwealth, who made every foreign deſpot tremble at the name of Cromwell, and every right-minded perſon through the civiliſed world reſpect the name of Briton.

"Such were ſome of the moſt prominent perſons in this remarkable aſſembly, now eagerly engaged in debating on queſtions which have proved to be intimately connected with the religious freedom of England, and the ſpiritual intereſts of the world."—*The Riſe and Progreſs of Nonconformity in England.*



No. 51.

ARY SCHEFFER.
Born 1795, died 1858.

The Holy Virgin. 46 inches by 27 inches.

No. 52.

W. F. WITHERINGTON, R.A. 1857.
Born 1786, elected 1840.

Haymaking. 28 inches by 36 inches.

No. 53.

H. O'NEIL, A.R.A.
Born 1817.

Perdita. 14 inches by 12 inches.

No. 54.

E. BAXTER.

A Fancy Head. 20 inches by 15 inches.

No. 55.

J. B. PYNE.

Bridlington. 34 inches by 48 inches.

No. 56.

J. COBBETT, 1854.

A Ruſtic Scene. 30 inches by 25 inches.

No. 57.

HENRI SCHEFFER.
Born 1800, died 1862.

Family Devotion—Happineſs.

32 inches by 26 inches.

No. 58.

WILLIAM LINNELL.

Spring. 23 inches by 32 inches.

"Come, gentle Spring, ethereal mildneſs, come;
And from the boſom of yon dropping cloud,
While muſic wakes around, veil'd in a ſhower
Of ſhadowing *roſes*, *on our plains deſcend*."

No. 59.

HENRI SCHEFFER.
Born 1800, died 1862.

Family Devotion—Sorrow.

32 inches by 25 inches.

No. 60.

BAXTER.

A Fancy Head. 20 inches by 15 inches.

No. 61.

O'NEIL, A.R.A. 1847.
Born 1817.

The Death of Abel. 43 inches by 60 inches.

No. 62.

D. HARDING.

Verona. 41 inches by 61 inches.

No. 63.

RETZSCHMER. 1853.

Portrait of Mary Anne, wife of S. Mendel, Esq.
91 inches by 56 inches.

No. 64.

OUIS GALLAIT. 1859.
Modern Belgian School.

Art and Liberty. 19 inches by 13 inches.
Lithographed by *Lemercier*.

No. 65.

CHARLES LANDSEER, R.A. 1852.
Elected 1845.

The Monks of Melroſe.

32 inches by 53 inches.

Exhibited at the Royal Academy.

No. 66.

KRETZSCHMER. 1853.

Portrait of S. Mendel, Eſq.

91 inches by 56 inches.

No. 67.

WP. FRITH, R.A. 1848.
Born 1819, elected 1853.

Scene from Molière's Comedy of the Bourgeois Gentilhomme.

28 inches by 36 inches.

"*Mons. Jourdain* après avoir fait deux révérences, ſe trouve très près de *Dorimène*."

M. Jourdain. "Un peu plus loin, Madame."
Dorimène. "Comment?"
M. Jourdain. "Un pas, s'il vous plait."
Dorimène. "Quoi donc?"
M. Jourdain. "Reculez un fois pour la troiſième."

Exhibited at the Royal Academy; Expoſition Univerſelle, Paris; and in Mancheſter, 1857.

No. 68.

SOLOMON.

French Peaſants at Devotion.

12 inches by 9 inches.

No. 69.

AMES T. LINNELL. 1859.

Opening the Gate. 29 inches by 44 inches.

No. 70.

F. POOLE, R.A. 1854.
Born 1810, elected 1860.

The Song of the Troubadours. — Bertrand de Born, Lord of the Caſtle of Haute-Fort, in Provence, the Warrior-poet of the 12th century.

55 inches by 75 inches.

"In thoſe times poetry played a conſiderable part in all the events of the countries ſouth of the Loire.

"Theſe metrical romances, often compoſed by the very men who had taken an active part in the tranſactions ſung of, poſſeſſed an energy which can ſcarcely be conceived, from the languid ſtate into which the ancient tongue of Southern Gaul has ſince fallen."

Thierry's Hiſtory of the Norman Conqueſt.

Exhibited at the Royal Academy, 1854, *and in Mancheſter*, 1857.

No. 71.

J. KNIGHT.

Storming the Caſtle. 7 inches by 14 inches.

No. 72.

THOMAS WEBSTER, R.A. 1843.
Born 1800, elected 1846.

Sickneſs and Health.

6 inches by 10 inches.

[The original ſtudy for the picture was exhibited in the *Royal Academy*, 1843, and is now in the *Kenſington Muſeum*.]

No. 73.

FRANK STONE, A.R.A.
Born 1800, died 1860.

Sympathy. 44 inches by 34 inches.

Engraved by *S. Bellin*.

No. 74.

RANSDELL, A.R.A. 1857.

Bullocks Ploughing—Seville.

35 inches by 79 inches.

No. 75.

R. HERBERT, R.A. 1860.
Born 1810, elected 1846.

Mary Magdalene. 25 inches by 19 inches.

No. 76.

SIR AUGUSTUS W. CALLCOTT, R.A.
Born 1779, elected 1810, died 1844.

Launce and his Dog.

25 inches by 30 inches.

"When a man's ſervant ſhall play the cur with him, look you, it goes hard: one that I brought up of a puppy: one that I ſaved from drowning, when three or four of his blind brothers and ſiſters went to it! I have taught him—even as one would ſay preciſely, Thus I would teach a dog. I was ſent to deliver him as a preſent to Miſtreſs Silvia, from my maſter; and I came no ſooner into the dining-chamber, but he ſteps me to her trencher, and ſteals her capon's leg. O, 'tis a foul thing when a cur cannot keep himſelf in all companies! I would have, as one ſhould ſay, one that takes upon him to be a dog indeed, to be, as it were, a dog at all things."

"*Two Gentlemen of Verona.*"

From the Brunel Collection.

No. 77.

BAXTER.

A Barbary Girl. 24 inches by 19 inches.

No. 78.

C. R. LESLIE, R.A.
Born 1794, elected 1826, died 1859.

Hermione. 31 inches by 20 inches.

"You gods, look down,
And from your facred vials pour your graces
Upon my daughter's head!"

"*Winter's Tale.*"

No. 79.

JOHN PHILLIP, R.A. 1852.
Born 1817, elected 1859.

Scene from the "Heart of Midlothian."

14 inches by 12 inches.

Engraved by *Sharpe.*

No. 80.

W. O'NEIL, A.R.A. 1849.
Born 1817.

A Tambourine Player.

14 inches by 12 inches.

No. 81.

W. O'NEIL, A.R.A. 1845.
Born 1817.

Devotion. 14 inches by 12 inches.

No. 82.

W. FROST, A.R.A. 1852.
Born 1810.

Aurora and Zephyr.

35 inches by 28 inches.

"Zephyr with Aurora playing,
As he met her once a-Maying."

Exhibited at the Royal Academy.

No. 83.

L. EGG, R.A.
Born 1816, elected 1860.

The Opera Box. 14 inches by 11 inches.

No. 84.

R. LESLIE, R.A. 1850.
Born 1794, elected 1826, died 1859.

Scene from "Henry the Eighth."

23 inches by 34 inches.

Wolsey. "By all your good leaves, gentlemen;—Here
I'll make my royal choice."
K. Henry. "You have found him, Cardinal." (*Unmasking.*)
Act i. Scene iv.

Painted for the late I. K. Brunel, Esq.

Exhibited at the Royal Academy.

No. 85.

GOODALL, A.R.A. 1851.
Born 1822.

Raiſing the Maypole in the time of Queen Elizabeth.

Engraved by *Sharpe*. 42 inches by 72 inches.

Exhibited at the Royal Academy.

No. 86.

AVID ROBERTS, R.A. 1844.
Born 1796, elected 1841.

The Interior of the Cathedral at Seville called the Giralda.

50 inches by 42 inches.

Exhibited at the Royal Academy.

No. 87.

DOUARD PIERRE FRERE.

Pupil of Paul Delaroche; received the third claſs medal (*genre*), 1851; ſecond claſs medal, 1852; and the third claſs medal at the Univerſal Exhibition of 1855; created Chevalier of the Legion of Honour the 15th November, 1855; Member of the Royal Dutch Academy at Amſterdam.

Playing at Horſes.

12 inches by 16 inches.

No. 88.

T. C. DOBSON, A.R.A. 1861.
Born 1817.

A Drinking Fountain.

13 inches by 10 inches.

No. 89.

CRESWICK, R.A.
Born 1811, elected 1851.

Pont-y-Pant Mill, North Wales.

50 inches by 40 inches.

No. 90.

MULREADY, R.A.
Born 1786, elected 1815.

The Widow. 26 inches by 31 inches.

Exhibited in the Royal Academy, 1824, *and with the Works of Mulready, at the rooms of the Society of Arts*, 1849.

No. 91.

HOMAS FAED, A.R.A.

The Doctor's Boy. 14 inches by 10 inches.

No. 92.

THOMAS FAED, A.R.A.

A Shepherdeſs. 9 inches by 7 inches.

No. 93.

PHILLIP, R.A. 1859.
Born 1817, elected 1859.

Aſking a Bleſſing. 35 inches by 46 inches.

Exhibited at the Royal Scottiſh Academy, 1860.

No. 94.

KRETZSCHMER. 1851.

Portraits of Henry Leopold and Samuel Taylor,—Sons of S. Mendel, Eſq.

86 inches by 68 inches.

No. 95.

JANT, A.R.A.

St. Cecilia. 24 inches by 20 inches.

No. 96.

GEORGE SMITH. 1858.

Feeding Chickens. 20 inches by 30 inches.

No. 97.

KRETZSCHMER. 1851.

Portraits of Eliza, Mary Anne Taylor, and Clara,—daughters of S. Mendel, Esq.

86 inches by 68 inches.

No. 98.

EBAXTER.

A Peaſant Girl. 24 inches by 20 inches.

No. 99.

EW. COOKE, A.R.A. 1839.

Boulogne Fiſherwomen.

24 inches by 36 inches.

No. 100.

KIVOULON. 1860.

Cupid on a Tortoiſe.

28 inches by 23 inches.

No. 101.

KOECKOCK. 1835.

A Wreck. 20 inches by 28 inches.

No. 102.

O'NEIL, A.R.A.
Born 1817.

"By the rivers of Babylon, there we ſat down, yea, we wept, when we remembered Zion.

"We hanged our harps upon the willows in the midſt thereof.

"For they that carried us away captive required of us a ſong; and they that waſted us *required of us* mirth, *saying*, Sing us *one* of the ſongs of Zion."

Pſalm cxxxvii.

36 inches by 54 inches.

No. 103.

O'NEIL, A.R.A.

A Market Girl. 10 inches by 9 inches.

No. 104.

RETZSCHMER. 1849.

A Landſcape. 23 inches by 27 inches.

No. 105.

RETZSCHMER.

Turkiſh Women and Children.

26 inches by 21 inches.

No. 106.

BOUVIER, 1849.

A Compoſition. 18 inches by 24 inches.

No. 107.

L. EGG, R.A.
Born 1816, elected 1860.

The Night before Naſeby.

40 inches by 50 inches.

It is recorded, that the night before this battle Cromwell ſpent the hours in prayer, in earneſt ſupplication that the God of Battles would grant victory to his arms.

"It was on this high moor ground," writes Carlyle, "in the centre of England, that King Charles, on the 14th of June, 1645, fought his laſt battle, daſhed fiercely againſt the new model army, which he had deſpiſed till then, and ſaw himſelf ſhivered utterly to ruin thereby. Prince Rupert, on the King's right wing, charged *up* the hill, and carried all before him; but Lieutenant-General Cromwell charged *downhill* on the other wing, likewiſe carrying all before him, and did *not* gallop off the field to plunder. He, Prince Rupert, on returning from his plunder, finds the King's Infantry a ruin; prepares to charge again with the rallied Cavalry; but the Cavalry too, when it came to the point, 'broke all aſunder,' never to reaſſemble more. The chaſe went through Harborough, where the King had already been that morning, when in an evil hour he turned back to Naſeby and gave the Roundheads battle."

Exhibited in the Royal Academy, 1859.

No. 108.

DYCE, R.A. 1861.

George Herbert at Bemerton.

34 inches by 44 inches.

Pisc. "Come let me tell you what holy *Mr. Herbert* ſays of ſuch days as theſe . . . .

'Sweet day, ſo calm, ſo cool, ſo bright,
The bridal of the earth and ſky,
The dews ſhall weep thy fall to-night,
For thou muſt die.'

Ven. "I thank you, good maſter, for the ſweet cloſe of your diſcourſe with *Mr. Herbert's* verſes, who I have heard loved angling, and I do the rather believe it, becauſe he had a ſpirit ſuitable to anglers, and to thoſe primitive Chriſtians that you love, and have ſo much commended."

Izaak Walton.

Exhibited in the Royal Academy Exhibition, 1861.

"How can I deſcribe the picture better than by quoting theſe lines? How better realiſe the beauty of the poem than by looking at that canvas? It is the perfection of quiet, earneſt nature-reading: unaffectedly ſimple—wonderfully accurate without obtruſion of detail—a paſtoral poem in itſelf. The ſtream flows on in eaſy rhythm, the trees are nodding to the cadence of the verſe, and there ſtands good GEORGE HERBERT, at once the key-note and the author of the ſong."

"*Punch.*"

No. 109.

LOUIS GALLAIT.

Modern Belgian School.

The laſt honours paid to the bodies of the Counts Egmont and Hoorn after their execution, the 5th of June, 1568.

27 inches by 39 inches.

Philip the Second of Spain, in order to conceal his dark deſigns againſt the protectors of the religion of his rebellious ſubjects in the Low Countries, gave to Egmont the government of Artois and Flanders; but upon his return to Madrid, the tyrant's real plans became apparent, and he ſent his favourite, the infamous Duke of Alva, to Flanders, with inſtructions to get rid of Egmont and his friend Count Hoorn. In order to ſecure them both, Alva invited them to dinner, under the pretence of wiſhing to conſult them on public affairs. When they had entered his private room, they were ſeized and thrown into priſon in Ghent, where they remained during nine months. At the expiration of this time they were carried to Bruſſels, under an eſcort of ten companies of Spaniſh ſoldiers. Here Alva compelled the criminal court to pronounce them guilty of high treaſon and rebellion, and to ſentence them to be beheaded. The ſentence was pronounced on the 4th of June, 1568, without any ſubſtantial evidence, and was ſupported only by the depoſitions of their infamous accuſers. The ſentence was executed the following day, and the patriots fell by the ſword of the executioner, on a ſcaffold erected in the public ſquare of Bruſſels.

When Philip heard that theſe two noble lords had been executed, he wrote to Alva: *I have cauſed theſe two heads to fall becauſe the heads* of ſuch ſalmons are worth more than many thouſand frogs."

The death of Egmont ſupplied to Goethe the ſubject for one of the beſt of his hiſtorical tragedies, for which Beethoven compoſed one of his moſt celebrated overtures.

"In Gallait's fine picture the Duke of Alva ſtands behind the bier in full armour, leaning upon his ſword—his dark moody eyes fixed upon the leaders of the Archers with an inquiry and a threat.—A ſtern expreſſive face. The old civilian ſoldiers, who had ſeen many battles, and loved the Counts with the proud love of children, are variouſly moved on ſeeing the blood-leſs countenances that reſt awry upon the pillow; ſome ſhed tears, all ſeem to think of an after-day that came glorioufly."

Athenæum, June, 1862.

No. 110.

KRETZSCHMER.

The Menze Mill. 22 inches by 27 inches.

No. 111.

DULLER.

Landſcape with Figures. 7 inches by 9 inches.

No. 112.

WSHAYER.

A Gipſy Camp. 20 inches by 24 inches.

No. 113.

TSIDNEY COOPER, A.R.A. 1862.
Born 1803.

Sheep. 12 inches by 16 inches.

No. 114.

RUIPEREZ, LOUIS. 1861.
Pupil of Meiſſonier.

Les Bons Amis. 10 inches by 8 inches.

No. 115.

DOUARD PIERRE FRÈRE. 1861.

Pupil of Paul Delaroche; received the third claſs medal (*genre*), 1851; ſecond claſs medal, 1852; and the third claſs medal at the Univerſal Exhibition, 1855; created Chevalier of the Legion of Honour the 15th November, 1855; Member of the Royal Dutch Academy at Amſterdam.

Snow-balling.

24 inches by 32 inches.

No. 116.

CALLCOTT HORSLEY, A.R.A. 1861.

"Malvolio i' th' Sun practiſing behaviour to his own Shadow."

"*Twelfth Night*," Act ii. Scene v.

25 inches by 30 inches.

No. 117.

GALE. 1862.

Autumn. 12 inches by 9 inches.

"Thou ſhalt come to thy grave in a full age, like as a ſhock of corn cometh in his ſeaſon."

Exhibited in the Royal Academy, 1862.

No. 118.

GALE. 1862.

God's Meſſenger.

14 inches by 9 inches.

"Show thy pity upon all priſoners and captives."

Exhibited in the Royal Academy, 1862.

No. 119.

IR A. W. CALLCOTT, R.A. 1837.
Born 1799, elected 1810, died 1844.

A View near Sorrento.

9 inches by 24 inches.

No. 120.

STANFIELD, R.A. 1849.
Born 1796, elected 1835.

Fiora, Iſland of Iſchia.

24 inches by 35 inches.

Exhibited at the Royal Academy.

No. 121.

COX. 1851.
Born 1783, died 1859.

Croſs Roads. 11 inches by 16 inches.

No. 122.

SIR A. W. CALLCOTT, R.A.

Born 1799, elected 1810, died 1844.

A Landſcape in Holland. (On the left a village and the ſpire of a church; to the right the figure of a peaſant on horſeback, who is addreſſing a woman, alſo on horſeback, bearing a child in her arms.)

This picture was painted for the Honourable Colonel Phipps, at whoſe death it was ſold in London.

12 inches by 18 inches.

No. 123.

NOEL PATON, R.S.A.

"The Bluidie Tryſte."

28 inches by 26 inches.

"'Alaick, proude ladie,' quoth the Knycht, 'I ſpake but in jeſte; and thou haſt ſlone the treweſt lover that ever lovit woman; for never—ſo God me help—loved I none other bot thee.' And ſo he died. . . . . Sche ſtreikit him ſtraught in the rath blumis, ever making heavy dole: 'And alaick,' quoth ſhe, 'living I livit bot for thee, and ded I will for thee die.' And ſo ſche departed thence: and towards eventyde came to Our Ladie's Priory, and there made ſche confeſſioun, and was ſtraight aſſoylit, and meekly receivit her Saviour. And when as complinis was ſung, her heavy hert braſt in ſandir, so that al weipit to ſee. . . . . And they layed their bodies in one graff."

"*The Harte and Hynde*," Boke xii.

No. 124.

MÜLLER.

Born 1810, died 1845.

Ancient Tombs and Dwellings in the Rocks, Lycia, Aſia Minor.

41 inches by 76 inches.

No. 125.

OHN LEWIS, A.R.A. 1858.

Interior of a Moſque at Cairo: afternoon prayer.

12 inches by 8 inches.

Exhibited at the Royal Academy.

No. 126.

EISSONNIER, JEAN LOUIS ERNEST. 1861.

Pupil of Léon Cogniet; received the third claſs medal in 1840; ſecond claſs medal in 1841; firſt claſs medals, 1843 and 1848; created Chevalier of the Legion of Honour, 1846; officer of the ſame order, 1848; received one of nine great medals of honour at the Univerſal Exhibition of 1855.

"Le Corps de Garde."

(A compoſition of nine figures.)

9 inches by 12 inches.

Exhibited in London, 1862.

No. 127.

M. WARD, R.A. 1856.

The Laſt Sleep of Argyle.

58 inches by 66 inches.

The Painting repreſents the laſt ſcene but one in the life of Archibald, Earl of Argyle, who took part in that remarkable inſurrection, in 1685, which menaced the throne of James the Second, then newly ſeated in the place of the Merry Monarch.

"King Charles died a member of the Roman Catholic Church, but had refrained from intruding his religion (which was indeed rather inſtinctive than practical) upon the attention of his ſubjects. His brother's faith, and his bigoted and almoſt helpleſs devotion to it, were matters of notoriety. On his acceſſion maſs was openly celebrated in the Palace, and ſoon afterwards at Weſtminſter, and the Coronation Service was mutilated for the ſake of removing various matters offenſive to a Catholic. The new King loſt no time in convincing the nation that he intended its converſion, ſo far as that could be effected by offering every lawful and unlawful advantage to members of his own creed, and by ſubjecting the members of every other to wrong and to perſecution. It is needleſs to enter into the recital of the ſeries of outrages to the laws, and cruelties to individuals, with which King James (whoſe relics, according to his Church, worked miracles, a few years afterwards, at Chaillot) inaugurated his miſerable reign. It is enough to ſay here, that the wickedneſs practiſed, both in England and in Scotland, afforded encouragement to certain individuals, who determined to ſtruggle for a deliverance that was deſtined to be deferred until the cup of Royal guilt ſhould be filled to overflowing. The expedition to England under the unhappy Monmouth (an illegitimate ſon of Charles the Second), its failure, the military carnage that followed, the agonies of Monmouth, torn from his ſtern uncle's knees to the ſcaffold, and the horrible cruelties of the Bloody Aſſize, under Judge Jeffreys, are more familiar to moſt readers than the features of the Scottiſh attempt in which Argyle bore a part, and for which he died.

"The father of Earl Archibald was put to death, after the Reſtoration, for his ſhare in the events which conducted Charles the Firſt to the window at Whitehall. The ſon was allowed to inherit the Earldom, and was at the head of the Campbells. His father's fate, and poſſibly his own temperament, dictated to him a certain caution, which he preſerved for ſeveral years, and he even lent his aid to the authorities when the Covenanters took arms againſt their perſecutors. But when King James, then Duke of York, came to Scotland a deſpot, bent upon deſpotically cruſhing all diſaffection, Argyle refuſed to become his tool, and nearly became his victim. The Duke had him brought to trial for treaſon, and ſentenced to death, upon grounds—the phraſe is worth note—upon which, ſaid Lord Halifax to King Charles, 'we ſhould not hang a dog in England.'

"The Earl, however, effected his eſcape, and went to the Continent, where he lived among the numerous refugees whom the tyranny of the times had compelled to fly their country, and where, according to Mr. Macaulay, his predilections for the Synodal form of Church Government deepened into bigotry. His high talents, his ſincerity, and his kindneſs to all who ſhared his exiled lot, have not been diſputed. His poſition, as head of the great Campbell Clan, naturally pointed him out as a leader, in the event of any enterpriſe in which his companions ſhould be involved, and when James's enormities ſeemed to give a ſignal to the friends of civil freedom and of liberty of conſcience, and the Scottiſh expedition was reſolved on, the Earl of Argyle was choſen as its commander.

"Upon the poſſible ſucceſs of ſuch an attempt, at that time, it is not worth while to ſpeculate. Thoſe who had engaged in it had already taken care that it ſhould not ſucceed, for factious jealouſies aroſe, the ſubordination eſſential to military enterpriſe was impoſſible, and under a ſort of compromiſe, by which Argyle was to be leader, but under the control of a committee, who were to decide upon all matters ſave evolutions in the field, the ill-fated expedition ſailed from Holland for the Orkneys. But all went wrongly. A folly occaſioned the loſs of time at Kirkwall, and the government obtained news of the invaſion, and prepared to repel it. Argyle came on to 'his own province,' but found little encouragement except among the humbler claſſes; and even the Croſs of Fire brought but about eighteen hundred men together. But he had an intelligible and a vigorous plan. He would have cleared his own domains, eſtabliſhed a centre of his power, round which reinforcements would have aſſembled, and he could then have rendered that part of Scotland a garriſon againſt King James. But the jealouſy of his colleagues prevailed. They feared, or affected to fear, that his views were dictated by perſonal ambition, and they compelled him to divide his army, and send on a portion of it to aſſail the Lowlands.

"The fortunes of war were all againſt the adventurers, and the animoſities in their camp, partly perſonal, partly the reſult of fanaticiſm, enſured the deſtruction of their hopes. After various diſaſters, Argyle reſolved to march upon Glaſgow. He was oppoſed by his refractory companions, but he carried his point, and fought his way onwards. But after croſſing the Leven, he found himſelf confronted by a powerful and diſciplined force, to encounter which would have been madneſs. The gallant Argyle, however, propoſed a night attack, in the ſpirit of Edward Bruce, when he made his chivalrous offer to his brother,—

'Or wilt thou rather that we moor,
And ruſh upon yon martial power,
With war-cry wake their waſſail hour,
And die with hand on hilt!'

But this courageous courſe was rejected, and all that remained was to ſave the expeditionary army by a retreat. This, made under cover of the night, was even more unfortunate than any previous incident of the attempt, and was characteriſed by blunders and panics, and by the ſcattering and ruin of Argyle's force. He himſelf, having done all that a ſoldier could do, endeavoured to eſcape, and in a peaſant's dreſs journeyed as the guide of Major Fullarton. They went through Renfrewſhire, intending to croſs the Clyde, but at Inchinnan ſuſpicion was rouſed, and Argyle, deſpite a ſpirited attempt to eſcape, was ſtruck down and made priſoner. The declaration of his rank excited ſympathy, but Government had large rewards and heavy vengeance in its power, and his captors decided on conveying him to Renfrew.

"The reſt is the ſtory of a martyr's death. He was taken to Edinburgh, treated with every inſolence, and compelled to walk, bareheaded, from Holyrood Houſe to the Caſtle, the executioner bearing his quartering knife before him. Claverhouſe commanded the troops ordered out on the occaſion. At the Caſtle the Earl was put into irons, and told to prepare for death. No trial was deemed neceſſary, for a ſentence which already exiſted againſt him—that under which Lord Halifax had declared we ſhould not hang a dog in England—was held valid enough for the killing the Mac Cullom More.

"He was interrogated by order of the Privy Council, but, as may eaſily be ſurmiſed, he anſwered to nothing that could elicit a reply injurious to his friends. King James ſent down orders which were underſtood to mean that the torture was to be applied to the gallant nobleman, and ſo they were interpreted to him. 'Yet I hope that God ſhall ſupport me,' is his remark, in mentioning the threat. But this outrage was ſpared him. He made eager attempts to treat for the ſafety of his poor clanſmen. One

recals the uſe which the greateſt of Noveliſts would ſeem to have made of this touching characteriſtic, in the concluſion of 'Waverley,' where the Highland Chief, all thought for himſelf forgotten, makes earneſt appeal for his faithful followers.

"The Earl's Chriſtian character nobly aſſerted itſelf during his laſt hours. His intenſe earneſtneſs of adherence to his own peculiar creed remained, but all that was fierce and intolerant ſeemed purified away. He wrote his own epitaph, and ſome vindicatory papers, but deſired to qualify expreſſions which he had uſed and in which he thought afterwards he might have ſpoken too ſeverely of thoſe whoſe folly and factiouſneſs had brought him to the grave. And he propheſied the triumph of a cauſe which was 'the cauſe of God.'

"'Religious faith and hope,' writes Mr. Macaulay (and we now introduce the ſtriking paſſage which ſuggeſted Mr. Ward's picture), 'co-operating with natural courage and equanimity, had ſo effectually compoſed his ſpirits, that on the very day in which he was to die he dined with appetite, converſed with gaiety at table, and after his laſt meal lay down, as he was wont, to take a ſhort ſlumber, in order that his body and mind might be in full vigour when he ſhould mount the ſcaffold. At this time one of the Lords of the Council, who had probably been bred a Preſbyterian, and had been ſeduced by intereſt to join in oppreſſing the church of which he had once been a member, came to the Caſtle with a meſſage from his brethren, and demanded admittance to the Earl. It was anſwered that the Earl was aſleep. The Privy Counſellor thought this was a ſubterfuge, and inſiſted on entering. The door of the cell was ſoftly opened, and there lay Argyle on his bed, ſleeping, in his irons, the placid ſleep of infancy. The conſcience of the renegade ſmote him. He turned away ſick at heart, ran out of the Caſtle, and took refuge in the dwelling of a lady of his family who lived hard by. There he gave himſelf up to an agony of remorſe and ſhame.

* * * * * *

"I have been in Argyle's priſon. I have ſeen him within an hour of eternity, ſleeping as ſweetly as ever man did. But as for me,———"'

"Such is the ſcene which Mr. Ward's pencil has delineated. The ſtern vault of the dungeon, the fettered captive, within an hour of eternity, in his calm ſleep, with the Word of Life by his ſide; the jailor ſhrinking from diſturbing the repoſe upon which the lordly renegade is gazing, humiliated and remorſeful—theſe are the components of the noble picture before us. It is too late to ſpeak of the artiſtic merits of a work which, inſtantly on its exhibition, obtained the ungrudged applauſe of brother artiſts, and of the judges of Art, and obtained the favour of the public. 'A grand ſubject, grandly treated,' was the ſentence on all ſides. The ſelection of ſuch a theme is eſpecially happy. The character of Argyle combines the chivalry

of the ſoldier with the devotion of the martyr, and the ſentiments, in union, can never appeal in vain even to ſympathies not eaſily arouſed by mere ſoldier deeds or mere devotional zeal. Dying in a gallant effort to anticipate the bright days that were coming, Argyle muſt ever take rank among the pioneers of freedom. Could aught have added a happineſs to his dying hour, it would have been the knowledge that the deliverance was ſo near at hand, that the tyrant who, following up his vengeance, ravaged Argyleſhire for thirty miles round Inverary, tranſported or mutilated the wretched peaſants, and branded their wives and daughters with hot irons, would in three years be a fugitive, anathematiſing thoſe who could endure his tyranny no longer. The picture is as pregnant with ſuggeſtion as remarkable for beauty."

Review of Mr. Ward's Picture by Shirley Brooks, Eſq.

No. 128.

M. WARD, R.A. 1857.

The Laſt Scene in the Life of Montroſe.

58 inches by 66 inches.

"He died
As one that had been ſtudied in his death
To throw away the deareſt thing he owed
As 'twere a careleſs trifle."—SHAKSPERE.

"Early on the morning of Tueſday, May 21ſt, 1650, James Graham, Marquis of Montroſe, was awakened by the drums and trumpets calling the troops to arms, to attend at his execution. 'Alas!' ſaid he, 'I have given theſe good folks ſo much trouble while alive, and now do I continue to be a terror to them on the day I am going to die!' He then proceeded with the utmoſt compoſure to prepare himſelf for the laſt ſad act in life's drama. While combing his long curled hair, of which he was moſt careful, Johnſton of Warriſton, a gloomy fanatic, intruded himſelf on the noble priſoner, and perceiving how he was employed, rudely aſked, 'Why is James Graham ſo careful of his locks?' Montroſe replied, with a ſmile, 'I will arrange my head as I pleaſe, to-day, while it is ſtill my own; to-morrow it will be yours, when you may deal with it as you pleaſe.'

"The page in Lord Mahon's 'Hiſtorical Eſſays' which ſuggeſted to Mr. Ward the ſubject for his great picture is the beſt deſcription of the tragic ſcene which his pencil has ſo powerfully realiſed.

"'All preparations being now complete, and the guards in attendance, Montroſe walked on foot from the priſon in Edinburgh to the Graſs Market, the common place of execution for the meaneſt malefactors, in the midſt of which aroſe, conſpicuous from afar, the diſmal gallows, thirty feet high, and covered with black cloth. We have been gazing at the ſpot on the very day on which we write theſe lines, and but few of its prominent objects ſeem altered ſince there fell upon them the laſt look of Montroſe. Scarce one new edifice—nay, ſcarce even a trace of modern architecture, breaks their gloom. There are ſtill the ſame antique houſes of dark maſſy ſtone, with their manifold rows of windows and their gable

roofs, yonder ſtill towers the old caſtle on its beetling precipice, yonder the ſame low portals open to the *cloſes* and *wynds*. Montroſe, as proud of the cauſe in which he was to ſuffer, had clad himſelf in rich attire, "more becoming a bridegroom," ſays one of his enemies, "than a criminal going to the gallows!" As he walked along and beheld the inſtrument of his doom, his ſtep was not ſeen to falter, nor his eye to quail; to the laſt he bore himſelf with ſuch ſtead faſt courage, ſuch calm dignity, as have been ſeldom equalled and never ſurpaſſed. At the foot of the ſcaffold a further and parting inſult was reſerved for him. The executioner brought Dr. Wiſhart's narrative of his exploits, and his own Manifeſto, to hang around his neck; but Montroſe himſelf aſſiſted in binding them, and, ſmiling at this new token of his enemies' malice, merely ſaid, "I did not feel more honoured when his Majeſty ſent me the Garter!'"

"Mr. Ward has choſen this moment for portraying the grandeſt, as it was the moſt ſolemn and impreſſive incident in the life of 'THE GREAT MARQUIS,' whom he repreſents ſtanding on a rudely-conſtructed platform, at the foot of the black diſmal gallows, on which in a few moments he will expiate his errors, and immortaliſe his noble deeds, by an ignominious death. Conſpicuous by his rich cavalier coſtume, his compoſed and ſtately bearing, the ſerenity of his features, and the calm, but melancholy expreſſion of his full open eye, the figure of the noble victim nearly in the centre of the picture, irreſiſtibly fixes our attention and ſympathy. On his left, the ſavage-looking, ſhaggy-haired executioner, is engaged tying Dr. Wiſhart's book round his neck, and on his right, an old Covenanter in a black gown, moſt probably one of the city magiſtrates, holds the 'Manifeſto,' which Montroſe iſſued, in the name of his ungrateful maſter, Charles II., on his landing. Theſe three figures, which form the principal group in the picture, have been finely-imagined and painted with great force of expreſſion and colour; indeed, had there been nothing beſides, they would ſuffice to tell the ſad tale. But the genius of Mr. Ward has filled his canvas with ſeveral important acceſſories, which give an increaſed intereſt to the main incident, and a dramatic character to the whole ſcene, without ſacrificing or diſtorting one tittle of hiſtorical fact. Oppoſed to the group we have deſcribed, we have on the left hand a ſecondary group, of which the two prominent figures are a ſtout Parliamentary ſoldier, in buff and ſteel, and a ſallow-faced Puritan miniſter, in Geneva gown and band and ſteeple-crowned hat,—perfect types of the military deſpotiſm and religious fanaticiſm by which the dominant party was at that time actuated. The figure of the ſoldier is full of character; we can read inflexible determination in his attitude and his features, which in their maſſive breadth are ſtrongly contraſted with the gaunt preacher, who, claſping the Bible to his breaſt,—in which no ſpark of Chriſtian charity dwells,—watches with gloomy ſatisfaction the final act of the tragedy. Overlooking the ſcene from a turreted portion of the Market Croſs, the painter has effectively introduced ſome figures:—the maſked gentleman and lady are ſuppoſed to repreſent the young Marquis and Marchioneſs of Lorne. Tradition alſo

ſays,—though ſome doubt has been caſt upon the ſtatement,—that Argyle himſelf witneſſed his feudal enemy's laſt moments, and even watched the blows of the executioner's axe, while he ſevered the head from the body.

" An affecting epiſode, which gives a ſad and homely truthfulneſs to the ſcene, is the introduction in the foreground of the grey-haired Highlander, with the young female,—his daughter we may ſuppoſe,—who have forced their way to the foot of the gallows, in ſpite of the halbert of the ſoldier, who attempts to drive them back. The old man has lifted his bonnet in which he proudly wears a ſingle leaf of laurel, the laſt tribute of human glory, and waves it exultingly towards his beloved chieftain, upon whom his upward gaze is turned with intenſe and undying affection. The terrified girl, who hides her head in the old man's boſom,—who is ſhe ? We know not ;—but from the cloſe ſhrouding plaid, a pale, marvelloufly beautiful face and a pair of tender blue eyes, gleam upon us like the moon, half hidden behind a cloud, and ſeem to tell of more than common grief. We prefer indeed being left in ignorance upon a point which ſuggeſts a moſt romantic and pathetic ſtory. The general tone of the work is ſuitable to the tragic ſcene it illuſtrates. The ſombre ſhadow of the black draped ſcaffold, and the grim antique buildings of the old town of Edinburgh, amongſt which the church of St. Giles is eaſily diſtinguiſhed, form a fine background to this noble picture, which is deſtined to take a permanent place amongſt the honoured works of Engliſh Hiſtorical Art."

Deſcription of Mr. Ward's Picture by Shirley Brooks, Eſq.

No. 129.

RANKLEY. 1858.

"Soft ſighs the hour."

17 inches by 22 inches.

No. 130.

ILLIAM MÜLLER.
Born 1810, died 1845.

A View at the Village of Stapenhill, near Briſtol.

30 inches by 48 inches.

No. 131.

OHN PHILLIP, R.A. 1862.
Born 1817, elected 1859.

A Grape Seller, Seville.

No. 132.

AVID ROBERTS, R.A.
Born 1796, elected 1841.

Church of the Holy Nativity, Bethlehem.

44 inches by 55 inches.

Exhibited at the Royal Academy.

No. 133.

M. W. TURNER, R.A.
Born 1775, elected 1802, died 1851.

Venice—The Grand Canal.

36 inches by 48 inches.

Engraved by *W. Miller*.

Exhibited in the Royal Academy.

No. 134.

STANFIELD, R.A.
Born 1796, elected 1838.

On the Coaft of Calabria.

18 inches by 26 inches.

No. 135.

RANCISCO ZURBARAN.
Born at Fuente de Cantos in Eftremadura, 1598, died 1662.

St. Francis at his Devotions.

64 inches by 54 inches.

From the Collection of Sir Arthur Afton, K.C.B.

DRAWINGS.

DRAWINGS.

No. 1.

W. E. FROST, A.R.A.

Cupid and Pſyche.

9 inches by 7 inches.

No. 2.

C. STANFIELD, R.A.

A Stiff Breeze.

7 inches by 10 inches.

No. 3.

BIRKET FOSTER.

The Well. 5 inches by 8 inches.

No. 4.

SIDNEY COOPER, A.R.A.

Cattle and Sheep—Summer Effect.

17 inches by 23 inches.

No. 5.

F. LEWIS, A.R.A.

A Curiosity Shop at Venice.

19 inches by 25 inches.

No. 6.

M. RICHARDSON.

Lago di Como. 14 inches by 28 inches.

"The morning air
Plays on my cheek now gently, flinging round
A silvery gleam: and now the purple mists
Rise like a curtain; now the sun looks out,
Filling, o'erflowing with his glorious light
This noble amphitheatre of hills."

Rogers.

No. 7.

W. TOPHAM.

The Holy Well. 26 inches by 19 inches.

Engraved by *Wass*.

No. 8.

B. PYNE.

Lago Maggiore—a Summer Storm.

16 inches by 29 inches.

No. 9.

ILLIAM HUNT.

Cymon and Iphigenia.

23 inches by 18 inches.

No. 10.

DE WINT.

A View in Lincolnſhire.

15 inches by 29 inches.

No. 11.

PROUT.

The Old Well at Nuremberg.

26 inches by 19 inches.

No. 12.

OPLEY FIELDING.

Whitby—The Tide out.

18 inches by 31 inches.

No. 13.

FREDERICK TAYLER.

Preſident of the Society of Painters in Water Colours.

Sportſmen at a Highland Bothy.

27 inches by 44 inches.

Engraved by *F. Bromley*.

No. 14.

GEORGE CATTERMOLE.

Salvator Roſa ſketching amongſt the Banditti of the Abruzzi.

21 inches by 30 inches.

"Amidſt rocks, lakes, caves, fens, bogs, dens, and ſhades of death."

Lady Morgan's "*Life of Salvator Rosa.*"

No. 15.

CARL HAAG. 1862.

The Remains of the Temples of Ba'albek.

30 inches by 22 inches.

Exhibited in the Gallery of the Water Colour Society, 1862.

No. 16.

DAVID COX.

Naworth Caſtle. 17 inches by 22 inches.

No. 17.

ROBERTS, R.A.

Seville. 14 inches by 10 inches.

No. 18.

EORGE BARRETT.

A Claſſical Landſcape.

7 inches by 10 inches.

No. 19.

E. FROST, R.A.

Nymphs. 6 inches by 4 inches.

No. 20.

DE WINT.

A Derbyſhire Landſcape.

17 inches by 23 inches.

No. 21.

ILLIAM HUNT.

The Cricketer. 24 inches by 19 inches.

From the Bernal Collection.

Exhibited at l'Expoſition Univerſelle, 1855.

No. 22.

EDWARD GOODALL, A.R.A.

An Epiſode in the Happier Days of Charles the Firſt.

14 inches by 23 inches.

Exhibited at the Art Treaſures Exhibition, 1857.

No. 23.

FREDERICK TAYLER.

No. 24.

GOPLEY FIELDING.

Bembridge Bay. Iſle of Wight.

25 inches by 39 inches.

Exhibited at the Art Treaſures Exhibition, 1857, *and at l'Expoſition Univerſelle, Paris*, 1855.

No. 25.

GEORGE W. COOKE, A.R.A.

Fiſhermen's Bay, Iſle of Wight.

20 inches by 26 inches.

No. 26.

M. W. TURNER, R.A.
Born 1775, died Dec. 19, 1851.

Virginia Water. 11 inches by 17 inches.

Engraved by *R. Wallis.*

No. 27.

B. PYNE.

Lago Maggiore. 14 inches by 20 inches.

No. 28.

G. WARREN.

Partridge Shooting. 13 inches by 11 inches.

No. 29.

HUNT.

A Frosty Morning. 19 inches by 14 inches.

From the Bernal Collection.

Engraved.

No. 30.

HUNT.

Devotion. 11 inches by 8 inches.

No. 31.

BIRKET FOSTER.

Near Hambledon, Surrey.

12 inches by 29 inches.

No. 32.

W. TOPHAM.

Fortune-Telling at Seville.

23 inches by 20 inches.

Exhibited in Paris, 1855.

No. 33.

GOODALL, A.R.A. 1851.

Raiſing the Maypole.

10 inches by 18 inches.

No. 34.

LOUIS HAGHE.

Venice. 17 inches by 39 inches.

"Whoſe dear ſpires
Riſing at diſtance o'er the blue lagoon,
It was reward enough for me to view
Once more."

Rogers.

No. 35.

J. JENKINS.

The Zouaves' Return from the Crimea.

21 inches by 29 inches.

Engraved.

No. 36.

LOUIS GALLAIT.

Modern Belgian School.

The Improviſatore.

20 inches by 15 inches.

No. 37.

LOUIS HAGHE. 1835.

The Brewers' Hall, Antwerp.

26 inches by 37 inches.

Exhibited at the Art Treaſures Exhibition, 1857.

No. 38.

M. WARD, R.A.

Chabot reading the Act of Accuſation to Marie Antoinette.

13 inches by 11 inches.

No. 39.

F. LEWIS, A.R.A. 1855.

An Arab Encampment.

13 inches by 18 inches.

No. 40.

HUNT. 1838.

A Cabin Boy. 14 inches by 10 inches.

From the Bernal Collection.

No. 41.

REDERICK TAYLER.

The Highland Piper.

21 inches by 17 inches.

Exhibited at the Art Treasures Exhibition, 1857.

No. 42.

SIDNEY COOPER, A.R.A.

Cattle—Summer Time.

20 inches by 28 inches.

No. 43.

HUNT.

Wild Plums. 12 inches by 18 inches.

No. 44.

JOHN GILBERT.

The Banquet at Lucentio's House.

"Taming of the Shrew."

19 inches by 26 inches.

No. 45.

SAMUEL COOK.

Clovel ly. 13 inches by 20 inches.

No. 46.

WALTER GOODALL.

Children at Play. 19 inches by 16 inches.

No. 47.

THALES FIELDING.

Landſcape and Cattle.

7 inches by 10 inches.

No. 48.

J. JENKINS.

The Cottage Door.

21 inches by 16 inches.

No. 49.

M. RICHARDSON.

Sunſet. 8 inches by 12 inches.

No. 50.

PROUT.

Bruges. 13 inches by 9 inches.

No. 51.

H. MOLE.

Gipſy Life. 9 inches by 12 inches.

No. 52.

OAKLEY.

Something on the Cards.

15 inches by 11 inches.

No. 53.

ROBERTS, R.A.

On the Prado, Madrid.

8 inches by 11 inches.

No. 54.

O. FINCH.

A Claſſical Landſcape.

11 inches by 16 inches.

No. 55.

ARDY, F.

Cottage Life. 14 inches by 19 inches.

No. 56.

OEL CARTER.

Portraits of Children.

14 inches by 12 inches.

No. 57.

H. MOLE.

The Gleaner's Return.

10 inches by 14 inches.

No. 58.

DAVIDSON.

A Surrey Cornfield.

13 inches by 20 inches.

No. 59.

R. P. BONINGTON.

Lord Surrey and the fair Geraldine.

From the Hibbert Collection.

No. 60.

WILLIAM HUNT. 1861.

White Hawthorn and Bird's Neſt.

8 inches by 11 inches.

No. 61.

JOHN LINNELL. 1861.

"Gives not the hawthorn buſh a ſweeter ſhade
To ſhepherds looking on their ſilly ſheep
Than doth a rich embroidered canopy
To kings that fear their ſubjects' treachery?"

7 inches by 11 inches.

No. 62.

MADLLE. ROSA BONHEUR.

Pupil of Raymond Bonheur; received the firſt claſs medal (*paysage et animaux*), 1848, and the firſt claſs medal at the Univerſal Exhibition, 1855.

Sheep—Brittany. 15 inches by 25 inches.

No. 63.

LOUIS HAGHE. 1861.

Choir of the Church of Santa Maria Novella,—at Florence.

29 inches by 40 inches.

For its grace and beauty this church was called by Michael Angelo "La Spoſa."

"That church, among the reſt,
By One of old diſtinguiſhed as The Bride."—*Rogers.*

No. 64.

JAMES T. LINNELL. 1861.

May Morning. 5 inches by 10 inches.

"While the Earth herſelf is adorning,
This ſweet May morning,
And the children are pulling
On every ſide,
In a thouſand valleys far and wide,
Freſh flowers; while the ſun ſhines warm."

Wordsworth.

No. 65.

J. M. W. TURNER, R.A.

Edinburgh. 26 inches by 40 inches.

Exhibited at the Art Treaſures Exhibition, 1857.

No. 66.

M. W. TURNER, R.A.

Cowes.

11 inches by 16 inches.

"The moon is up and yet it is not night."

"His Cowes, Iſle of Wight, is a ſummer twilight, about half an hour or more after ſunſet. Intenſity of repoſe is the great aim throughout, and the unity of tone of the picture is one of the fineſt things that Turner has ever done. But there is not only quietneſs, there is the very deepeſt ſolemnity in the whole of the light, as well as in the ſtillneſs of the veſſels; and Turner wiſhes to enhance this feeling by repreſenting not only repoſe, but power in repoſe, the emblem, in the ſea, of the quiet ſhips of war. Accordingly he takes the greateſt poſſible pains to get his ſurface poliſhed, calm, and ſmooth; but he indicates the reflections of a buoy, floating full a quarter of a mile off, by three black ſtrokes, with wide intervals between them, the laſt of which touches the water within twenty yards of the ſpectator.

"Now, theſe three reflections can only indicate the farther ſides of the three riſes of an enormous ſwell, and give by theſe intervals of ſeparation a ſpace of from twelve to twenty yards for the breadth of each wave, including the ſweeps between them; and this ſwell is farther indicated by the reflection of the new moon falling in a wide zigzag line.

"The exceeding majeſty which this ſingle circumſtance gives to the whole picture, the ſublime ſenſation of power and knowledge of former aſcertion which we inſtantly receive from it, if we have but acquaintance with nature enough to underſtand its language, render this work not only a piece of the moſt refined truth (as which I have at preſent named it), but, to my mind, one of the higheſt pieces of intellectual art exiſting."

Ruſkin's *Modern Painters*, vol. i. p. 358.

Exhibited at the Art Treaſures Exhibition, 1857, *and engraved in the England and Wales Series.*

No. 67.

DAVID COX.

Sherwood Foreſt.

25 inches by 30 inches.

No. 68.

M. W. TURNER, R.A.

Born 1775, elected 1802, died 1851.

A landſcape, with a river and bridge; three cows ſtand in the water, and the diſtant hills are illumined with the ſetting ſun.

16 inches by 24 inches.

From the Collection of the Earl of Eſſex.

No. 69.

M. W. TURNER, R.A.

The Falls of the Clyde.

29 inches by 41 inches.

The ſubject is engraved in the *Liber Studiorum*.

No. 70.

M. W. TURNER, R.A.

Haſtings from the Sea.

7 inches by 11 inches.

No. 71.

M. W. TURNER, R.A.

A View in Devonſhire. Sunſet effect.

9 inches by 16 inches.

No. 72.

EORGE CATTERMOLE. 1861.

The Raiſing of Lazarus.

(A Compoſition of 50 Figures.)

19 inches by 28 inches.

"And when he had thus ſpoken, he cried with a loud voice, 'Lazarus, come forth.'

"And he that was dead came forth, bound hand and foot with graveclothes: and his face was bound about with a napkin. Jeſus ſaith unto them, 'Looſe him, and let him go.'"

St. John xi. 43, 44.

No. 73.

HUNT.

Farm-buildings at Strathfieldſaye.

30 inches by 39 inches.

No. 74.

F. POOLE, R.A.

Croſſing the Heath.

15 inches by 12 inches.

No. 75.

DAVID COX.

A View in North Wales.

11 inches by 16 inches.

No. 76.

HENRY O'NEIL, A.R.A.

"A voice was heard in Ramah, lamentation, *and* bitter weeping; Rahel weeping for her children refuſed to be comforted for her children, becauſe they *were* not."

Jeremiah xxxi. 15.

10 inches by 15 inches.

No. 77.

BRITTAN WILLIS. 1862.

The Laſt Load of the Seaſon.

13 inches by 20 inches.

No. 78.

THE COLLECTION OF ORIGINAL DRAWINGS AND SKETCHES, made in India, in 1857 and 1858, by Egron Lündgren.

Mr. Lündgren accompanied the army under Lord Clyde through the Campaign in Oudh, after the Relief of the Garrison of Lucknow.

In Five Volumes.

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1. General Lord Clyde, Commander-in-Chief of the British Forces in India.
2. General Sir James Outram.
3. General Sir Henry Havelock.
4. General Sir Wm. Mansfield, Chief of the Staff to the Commander-in-Chief.
5. General Sir Hope Grant.
6. Colonel Metcalfe, Interpreter, Head-Quarters' Staff.
7. Colonel Norman, A.D.C.
8. Colonel Alison, A.D.C. to the Commander-in-Chief.
9. Brigadier Russell.

10. Captain Allgood, A.D.C. to General Havelock.
11. Captain Anson, A.D.C.
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27. Lieut. Gustavinski, 24th Punjaub Infantry.
28. Major Willis, C.B., in command of the 84th Regt. at Lucknow.
29. Lord Walter S. Kerr, H.M.S. Shannon, Naval Brigade.
30. Lieut.-Col. Crealock, A.D.C. to Sir William Mansfield.

31. Colonel Stirling, Military Secretary to Lord Clyde.
32. Major Thomas J. Ryoes.
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35. Mrs. Barbor, one of the Ladies confined in Lucknow.
36. Major Dodgson, A.D.C. to Sir James Outram in the Reſidency.
37. Lieut. Tulloh.
38. Captain Haslewood, Allahabad.
39. Colonel Macpherson, Quarter-Maſter-General.
40. G. Shilling, Esq., Head-Maſter, Martinière School, at Lucknow.

VOLUME THE SECOND.

1. The King of Oudh.
2. A Native Servant.
3. Group of Sikh Soldiers.
4. A Sikh Soldier guarding Treaſure.
5. A Prince of Oudh.
6. Engliſh Officers on the March.
7. Hindoo of Rank on Horſeback.

8. A Sikh Officer.
9. A Group of Sikhs.
10. Sepoys.
11. Sikh Officers.
12. Soldier, Punjaub Infantry.
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14. Punjaub Cavalry.
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